

STYLISTIC AND CONCEPTUAL SIMILARITIES IN THE PSALM SETTINGS OF MIKOŁAJ GOMÓŁKA AND CLAUDE GOUDIMEL

Abstract. Polish-language polyphonic music from the Renaissance has been largely ignored in English-language music historical literature. However, this repertory is of the highest quality and is comparable to the output of other Western European composers. Because this music deserves closer study, I explore and compare a portion of the output of Mikołaj Gomółka, a significant exponent of compositional trends in Renaissance Poland, and of Claude Goudimel, a more renowned French composer from the same period. Both of these composers wrote musical settings of vernacular translations of the Psalms of David. Through my study I find that historically, Gomółka's compositional undertaking reflects many of the same religious and humanistic attitudes as Goudimel's and that it is a further testament to the religious reform of the era. Furthermore, by examining several Psalm settings by these composers I also prove that Gomółka and Goudimel share many of the same masterful compositional techniques while preserving a distinctively original style.

Stylistic and conceptual similarities in the psalm settings of Mikołaj Gomółka and Claude
Goudimel

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Melodies on a Polish Psalter by Mikołaj Gomółka is an unusual work that sets a large body of vernacular Polish texts to music. The long history of vernacular Polish polyphonic compositions is rich and precedes that of other western countries like Germany, but vocal music of the highest export was usually written in Latin.¹ The language barrier created by setting Polish texts caused Polish-language vocal music to be hidden away from the West for ages.² However, despite the differences in language and Gomółka's treatment of various subtleties relating to the Polish vernacular, *Melodies on a Polish Psalter* remains a work that is in many ways related to other Western polyphonic Psalters of the period. Though written by a Catholic composer, this undertaking reflects Protestant as well as Catholic Reformation and humanistic attitudes.

Scholars have claimed that Western European compositions in the Renaissance had a profound influence on compositions in Slavonic Europe.³ To expand on this claim, this paper will show that in its concept and style Gomółka's music strongly relates to the work of Protestant Frenchman Claude Goudimel and his reformed settings of the Psalms. Gomółka's and Goudimel's settings resemble each other particularly in the use of homophony, *nota contra notam* polyphony and the use of word painting to underline the text in the psalm translations. This paper will examine these connections in detail and attempt to show that Gomółka's work, while often neglected by Western scholars, is comparable with the highest quality Western music of the period.

Much of Gomółka's life is shrouded in mystery. He was born in Sandomierz in southern Poland in 1535 to a family of burghers. He was sent to Kraków at a young age

¹ Zdzisław Jachimecki, "Polish Music," *The Musical Quarterly* (October 1920), 554.

² Gerald Abraham, "Slavonic Music and the Western World," *Proceedings of the Royal Musical Association* (1960—1961), 46.

³ *Ibid.*, 54

to join the Royal Chapel Choir where eventually he became a trumpeter and flautist, a position of considerable honor at the time. At that time, Kraków was the home of the royal court and a strong cultural center in Europe. We can safely assume that Western music was circulated in the court as traveling musicians came and went with visiting dignitaries. Gomółka, who did not follow the dominating trend to become a church musician but was educated at the court in Kraków, must have been exposed to all these different kinds of musical styles at the court.

While at the court as a young boy, Gomółka was in the service of King Zygmunt I (1467 – 1548) who was a great enthusiast and patron of the arts. The king married Italian princess Bona Sforza and along with her a flurry of Italian artists, especially court musicians, came to Kraków.⁴ Zygmunt later hired some of the best Italian architects and painters (including Bartolomeo Berrecci) to build a new chapel at his court. To make the services there more splendid he created a special vocal ensemble called the “Capella Regia Rorantistarum”.⁵ We know that this ensemble performed the best European music of the time, because copies of music by Palestrina, Gombert, Maillard, Sermisy, Lasso, Victoria, and many others were found in the Capella’s archives. Importantly, these archives also contained music of Goudimel.⁶ It is not implausible to suppose that Gomółka, living in the vicinity of the singers, would have been exposed to this music and that it exerted an influence on his own compositional style. Therefore, Gomółka’s early life at court offers a clue for any investigations into stylistic parallels between this Polish composer and other Western composers of the era.

⁴ Stefan Jarociński, ed., *Polish music* (Warsaw: PWN – Polish Scientific Publishers, 1965), 39.

⁵ *Ibid.*, 17

⁶ *Ibid.*, 18

Gomółka eventually left the royal court for uncertain reasons to return to his native Sandomierz, presumably to take possession of his father's estate. In 1566 he became a member of the jury in the municipal court, climbing ranks until he became a "viceadvocatus" in 1573, the highest civilian status that a non-noble person could attain. His musical activities at this time are unknown. His only remaining compositions are the *Melodies on a Polish Psalter*, published in 1580 in Kraków. Although the place of his death and date are not certain, there is a tombstone in a church in Jazłowiec bearing the last name of Gomółka and a death date of 1609. This date has been commonly accepted, but it is possible that the tombstone belongs to his son Michał, also a noted musician.⁷

At some point before his return to Sandomierz he was acquainted with poet Jan Kochanowski (1530 – 1584). Kochanowski is considered to be the greatest Slavonic poet until the 19th century and is responsible for a beautiful poetic vernacular translation of the Book of Psalms. Through his education in Prussia and Italy, funded in large part by Prussian Prince Albrecht, he became a typical European Renaissance man and was able to meet humanists such as Pierre de Ronsard and Francis Robortello.⁸ Kochanowski spent over a decade studying the Hebrew, Latin, and Greek writings of the Bible and came up with translations that, while non-literal, faithfully convey the spirit of each psalm.⁹ However, he was not the first in his attempt to translate the Psalms into the vernacular and was following the trend of a handful of English and French poets, including Clément Marot and Sir Phillip Sydney¹⁰.

⁷ Zdzisław Jachimecki, *Mikołaj Gomółka i jego poprzednicy w historii muzyki polskiej* (Łódź: Spółdzielnia Wydawnicza "Czytelnik", 1946), 4.

⁸ David Welsh, *Jan Kochanowski* (New York: Twayne, 1974), 29.

⁹ *Ibid.*, 50

¹⁰ *Ibid.*, 52

Gomółka's settings were published only one year after Kochanowski's poetry. But because it is such a large project, we can guess that Gomółka was working from manuscripts well ahead of the publishing date. Some have even hypothesized that Kochanowski had a musical setting in mind as he was writing the translation.¹¹ Considering that the publishing dates are so close to each other and that Kochanowski handpicked Gomółka as the composer worthy of setting the psalms, this hypothesis is very plausible.

While Gomółka was trained as an instrumentalist and this is his only known remaining composition, Goudimel was a composer of vocal music with a large output. He was born in Besançon between 1514 and 1520 and he died in 1572 in Lyon during the St. Bartholomew's Day Massacre. His career as a composer precedes that of Gomółka, making it more likely that his influence had spread to central Europe. Goudimel was born a Catholic and later converted to Protestantism, but some older sources claim that he was active in Rome and may have even been the "foster-father" of the "Central Italian School" of composers that included Palestrina. Whether or not his stay in Rome was factual, his Protestantism was unstable and it is not certain which side he was on at the time of his death.

The Genevan Psalter with which he is associated was at first a Catholic undertaking, but the Psalter came to be affiliated with Calvinists. His death as a Protestant martyr may therefore be due to the spread of this Psalter more than his actual

¹¹ Mirosław Perz, *Melodie na psalterz polski Mikołaja Gomółki: Interpretacje i komentarze* (Kraków: Polskie Wydawnictwo Muzyczne, 1988), 12.

beliefs.¹² His first compositions were Catholic Mass settings and chansons, but in the second part of his life, setting the psalms became his main focus and he produced what we can divide into three styles of psalm settings: fully polyphonic and free psalm-motets, strict cantus-firmus settings with imitative counterpoint and lastly, the homophonic note against note style.¹³ The latter two are published as a full set of 150 and are the ones we will be concerned with while comparing them to Gomółka's settings.

Claude Goudimel, in deciding to set Psalm texts, also had a connection to a poet – the highly renowned French poet Clément Marot. Marot was born at Cahors-en-Quercy in about 1497. His father sent him to Paris at ten and early on, Marot learned Latin, Greek, and Italian. Through his appointment as *valet de chambre* to the King's sister Marguerite, Queen of Navarre, he was exposed to Huguenot beliefs. In 1533 he published a series of versical poetry, including Psalm 6. In 1534 he was compelled to flee Paris and he met John Calvin in Ferrara. He was later allowed to return thanks to the intervention of Marguerite and the Dauphin. In 1536 he finished his poetic translations of thirty psalms, which were subsequently examined and approved for publishing by a panel of Catholic theologians at the Sorbonne who found no theological errors in his work. In fact, the Catholic Emperor Charles V loved Marot's translations so much that he personally requested a translation of Psalm 107. But as the Psalter was taken up by the Huguenots, it came to be seen as a tool for spreading the Reformation, so the Sorbonne withdrew its permission and issued an arrest order for Marot, who fled for Geneva.

¹² G.R. Woodward, "The Genevan Psalter of 1562: Set in Four-Part Harmony by Claude Goudimel, in 1565," *Proceedings of the Royal Musical Association* (1918), 179.

In Geneva at the request of Francis I and Calvin, he paraphrased more psalms and in 1543 he published the full set. While the Reformation undoubtedly influenced him, little evidence exists of correspondence or stable relations between Calvin and Marot. In fact, during his time in the city Marot grew increasingly weary of some of Geneva's puritanical laws and after being accused of gambling and being forced to withdraw his "Ave Maria," written in French verse, he left Geneva and ended up at Turin in Italy. There, he died in August 1544 and was buried at the Catholic Church of St. Jean with full honors.¹⁴

This indicates to us that Marot was a complicated figure, fluctuating between Protestant ideas and Catholicity and the popularity of his masterfully crafted translations among French Catholics and Huguenots alike illustrates this ambiguity. Goudimel looked to be similarly divided, because he wrote Catholic music first and later music meant for "private devotion" to be used by Catholics and Protestants alike. The collaboration of these two Frenchmen and their background strikingly resemble the duo of Gomółka and Kochanowski. Throughout their lives, both pairs of artists were torn between the different political and religious forces of the Reformation.

The Reformation in Poland was marked by relative freedom for Protestants. While in France counter-measures against the Protestants were often violent like in the 1572 St. Bartholomew's Day Massacre, in Poland the various forms of Protestantism operated relatively freely. The supreme marker of this was the Warsaw Confederation of 1573, a document that codified religious freedom for all religious denominations in

¹⁴ Woodward, 169

Poland.¹⁵ Considering the eclectic mix of nationalities and religions in the Polish-Lithuanian Commonwealth, the level of religious tolerance there was remarkable.

The Protestants were made up mostly of select nobles (*szlachta*) but Catholicism remained the dominant religion of the people. However, many of the nobles declaring themselves to be Protestant were probably more concerned with avoiding church tithes and ecclesiastical authority than with true religious conversion.¹⁶ Ultimately, the Reformation did not establish itself strongly in Poland; the various branches of Protestantism were unable to cooperate and unify religiously or politically and exert a strong influence on the candidacy for the Crown.¹⁷ Their success was undermined further by the Counter-Reformation and the appearance of the Jesuits in 1564, who established many institutions of learning and were especially concerned with combating the heresies of the Reformers.

Despite the failure of the Reformation to establish itself in Poland, its effects were especially evident in the arts. It provided an unprecedented cultural exchange with the West as religious refugees flocked to Poland. Polish composers were eager to absorb the western influences and incorporate the newest European compositional techniques into their work. Some of the strongest musical influences of the time were Protestant hymnals from Germany, France, and Bohemia that espoused a simpler form of sacred music, geared toward worship for the common populace.

It was with this in mind that Gomółka wrote his settings of the psalms. He wanted to make them accessible to the people and not overly complicated. In his dedication of

¹⁵ Douglas R. Fishel, “Style Characteristics of the Melodie na Psalterz Polski” (master’s thesis, Southwestern Baptist Theological Seminary, 1989), 12.

¹⁶ Perz, 24

¹⁷ Fishel, 15

the work to Bishop Myszkowski, he wrote, “[the settings] are very easy writ, for simple folk no discomfit. Not for Italians this tome, but for our simple folk at home.”¹⁸ But he was not the first one with the idea to simplify the music for the masses. The Protestant reformer Martin Luther (1483 – 1546) was in favor of simplified sacred music in which there is a clear sung melody. Luther also advocated the use of existing popular melodies because he thought that through familiar sound, the lyrics could be apprehended more easily.¹⁹ His thought influenced many of the Psalters in Europe and as composers of the period strived for greater simplicity and accessibility.

Perhaps, ironically, Gomółka was not entirely able to shed himself of the influence of his Italian at court. It is hard to imagine any uneducated people being able to perform his music and at times it gets quite complicated. In this, his music represents a synthesis of Catholic and Protestant, sacred and popular.²⁰ Despite this, the similarities between Gomółka’s and Goudimel’s influences tie them together as a product of the same philosophy.

In my discussion of the compositional techniques of these two composers I draw on 3 sources: one set of settings by Gomółka and two sets of settings by Goudimel. One is clearly homophonic, the other generally polyphonic. The particular psalms I am looking at are a selection of penitential Psalms, because these Psalms are masterfully constructed and have a tendency to be very expressive.

¹⁸ Leslie Guelker-Cone, “A Monument of the Polish Renaissance: Mikolaj Gomolka’s Psalter,” *Choral Journal* 38, no. 10 (1998), 15.

¹⁹ Neil Stipp, “The Music Philosophies of Martin Luther and John Calvin,” *The American Organist* (September 2007), 70.

²⁰ Fishel, 116

There are multiple instances of word painting in these settings. Both Gomółka and Goudimel use a variety of similar compositional devices to underline the dramatic nature of the text. Although the translations of the respective poets vary, we can point to moments in the text where the music underlines a particular sentiment.

In Gomółka's setting of Psalm 130 (*De profundis*) contained in Appendix A, the first verse translates²¹ as "In deep worry submerged, to you o God immeasurable, I call: vouchsafe my sad pleas be accepted by Your merciful ears." In measure 3, the music setting the word "ponurzony" (submerged) flows down in the soprano and alto voices, and the alto voice ends the phrase "submerged" underneath the tenor line.²² In Goudimel's polyphonic setting of this psalm contained in Appendix B, a downward gesture in the voices at m. 1 illustrates the text "du fons" (from the depths).²³

In Goudimel's homophonic setting contained in Appendix C, that particular segment of the text does not have this gesture, but we can notice several other things. The section "to you is addressed my cry, day and night" (sections 3 and 4) is set at a dramatically higher pitch level than the rest of the composition. To underline the drama of the text, Goudimel also changes the mode from major to minor at the end of section 2 and the beginning of section 3.²⁴

²¹ Unless otherwise noted, all translations are my own.

²² Jan Kochanowski, *Dzieła wszystkie*. Edited by Jerzy Woronczak. Vol. 1, bk. 5, *Psalterz Dawidów*. (Wrocław: Zakład Narodowy im. Ossolińskich Wydawnictwo PAN, 1982), 157.

²³ Claude Goudimel, *Les 150 Psaumes d'après les Éditions de 1564 et 1565*. Edited by Pierre Pidoux. Vol. 9 of *Oeuvres Complètes* (New York: Institute of Mediaeval Music, 1967), 132.

²⁴ Claude Goudimel, *Les 150 Psaumes d'après les Éditions de 1568 et 1580*. Edited by Pierre Pidoux. Vol. 10 of *Oeuvres Complètes* (New York: Institute of Mediaeval Music, 1969), 132—133.

This dramatic calling out and upward motion is also taken up by Gomółka when the soprano line leaps a fourth from A to D on “To you O God” in m. 4 (Appendix A). In measure 5, the calling is again reiterated when the pitches move up by a fifth and then by a step on the words “I call out” in the soprano. In the tenor, at the end of m. 5 and beginning of m. 6, the word “I call out” is again set with a step-wise motion covering the distance of a major third.

This same upward gesture is also seen in Goudimel’s polyphonic setting (Appendix C). In m. 7, “to you is addressed” is set with rising step-wise motion in the soprano covering a perfect fourth, in the bass covering a diminished fourth and in the tenor covering a major third. In m. 9, the bass moves up by a fourth to illustrate “my cry” with a figure starting in a high range and moving down. This figure is repeated in the soprano in m. 10 as well as the tenor in m. 11 starting on different pitches.

Lastly, on the word “sad” at m. 7 in Gomółka’s setting, we have a cadence to the dominant with the soprano moving down a minor second (Appendix A). Goudimel uses a strikingly similar device in his cadence at section 5 of his homophonic setting (Appendix B). These are prominent examples of similar word-painting ideas by both composers. All three settings illustrate an upward gesture toward God (“to you”), they try to mimic a human voice crying for help by setting it in a perceptibly high range, and they set these texts with a variety of “minor” chords or their dominants implying a “sad” tonality.

In Psalm 102 (*Domine, exaudi orationem meam*), we notice similar devices. On the first word of Gomółka’s composition, “hear”, the soprano has a huge leap of a minor sixth and the bass leaps up an octave, while the inner voices move a third up (Appendix

D).²⁵ This is a clear underlining of the drama of the opening text “Hear my pleas, o merciful God”. The phrase ends in the beginning of m. 5 and comes to a standstill as it returns to the opening pitches. But the interjectory word “a” on the second beat starts another plea saying “And may my wistful voice reach you” and the soprano once again leaps into a high range. Further on, at the end of m. 8 to the beginning of m. 10, on the words “do not turn”, all the voices do a half circle motion, first going down then coming back up. It looks like this is being used to signify the word “odwracaj” which can be translated as “turn around, turn back”. Here, the melody literally does turn back around.

Similarities in Goudimel’s music are less frequent with the setting of this particular psalm. However, in Appendix E at section 6 we can see the same kind of turnaround that appeared in Gomółka’s setting at the words “tourne vers moy ton aureille” [turn toward me your ear].²⁶ In the polyphonic setting in Appendix F, the only visible word painting happens between measures 6 and 9 on the words „mon cri“ where all the voices use an upward motif.²⁷

In Psalm 6 (Domine, ne in furore tuo arguas me) as well as the preceding psalms Gomółka utilizes a florid writing style that looks like a synthesis between what Goudimel does with his two settings. Gomółka’s settings range from extremely simple to more complicated and these variants in style contribute to the difficulties in analyzing his work. He writes sections that are homophonic but follows them with sections of imitative polyphony. For example, in Appendix G, measures 1 and 2 are mostly homophonic, but then at the end of measure 2 the bass sings a stepwise descending figure that is imitated

²⁵ Kochanowski, 132

²⁶ Goudimel, Vol. 9 of *Oeuvres Complètes*, 104—105

²⁷ Goudimel, Vol. 10 of *Oeuvres Complètes*, 193—195

in the following measure. Imitation constantly reappears in his settings. Some examples include mm. 6 and 7 as well as mm. 13 and 14.²⁸ His figures are usually distinguished through using different rhythms and when his texture becomes more polyphonic, he favors shorter note durations.

Appendix G illustrates how he vacillates between mostly homophonic texture and imitative polyphony. A similar tendency is found in Appendix D, where the first half of the composition is mostly homophonic while the second half is mostly polyphonic. However, the entrances and rhythm of the text is usually the same, whereas Goudimel, when writing polyphonically, plays with the entrances of the text. Goudimel usually makes a clear distinction between polyphony and homophony and he writes two complete settings of the psalms in those respective styles and it seems that Gomółka in his attempt to keep the psalms simple cannot resist the urge to show off some of his skills in imitative polyphonic writing.

Nevertheless, in his polyphonic settings, Goudimel has sections where the words enter at the same time like in measure 1 of Appendix I. The voice entrances are not far removed from each other and are not removed more than 2 measures away, as can be seen by measures 12 and 16.²⁹

Lastly, I want to make a mention of one psalm set by Goudimel that falls out of the penitential category examined thus far. This is Psalm 142 and it is contained in Appendix J.³⁰ Analysis of the complete sets of 150 psalms is beyond the scope of this paper, but there are a great variety of style settings in both Goudimel and Gomółka. In the

²⁸ Kochanowski, 50—51

²⁹ Goudimel, Vol. 10 of *Oeuvres Complètes*, 255—256

³⁰ *Ibid.*, 141

aforementioned Psalms 6, 102, and 130 it's harder to find overall stylistic parallels and it seems that Gomółka synthesizes the two styles of Goudimel. But in Appendix J we see many of the features that Gomółka uses routinely. Florid, fast-moving lines appear here in mm. 3 and 11 as they do in m. 14 of Appendix D. Goudimel uses dotted rhythms in mm. 2 and 5 of Appendix J much in the same way that they appear Gomółka's setting (Appendix I) at mm. 7, 8 and 11.

Considering the stylistic and historical parallels we have to look at Gomółka as a Renaissance composer on par with great masters like Goudimel. He synthesizes simplicity and complexity through the simultaneous use of homophony, word painting, and imitation, drawing on devices shared with Western composers like Goudimel, but still arriving at an original musical style. As champions of vernacular psalmody, Gomółka and Goudimel had the opportunity to lay the foundation for music written for national languages while working with some of the greatest poets of the era. As religious composers, they both created timeless music that was used by both Catholics and Protestants alike. Gomółka's work is a prime example of the far-reaching effects of Goudimel's settings in Europe, the spread of Reformation ideas in music and culture as well as an important symbol of the cross-cultural influences in 16th century Europe.

Appendix A

PRZEKŁADANIA J. KOCHANOWSKIEGO

Psal[m] CXXX

DE PROFUNDIS CLAMAVI AD TE, DOMINE [...]

[W troskach głębokich ponurzony]

"submerged" "To you O God"

W tro - skach głę - -bo - kich po - -nu - rzo - -ny, Do Cie - bie,

W tro - skach głę - -bo - kich po - -nu - rzo - -ny, Do Cie - bie

W tro - skach głę - -bo - kich po - -nu - rzo - -ny, Do Cie - bie

W tro - skach głę - -bo - kich po - -nu - rzo - -ny, Do Cie - bie,

minor

"I call out" "sad"

Bo - że nie - zmie - rzo - ny, Wo - łam -: rącz smu - tné proś - by mo -

-: Bo - że nie - zmie - rzo - ny, Wo - łam -: rącz smu - tné proś - by mo -

-: Bo - że nie - zmie - rzo - ny, Wo - łam -: rącz smu - tné proś - by mo -

Bo - że nie - zmie - rzo - ny, Wo - łam: rącz smu - tné proś - by mo -

minor

10

- je Przy - jąc w lá - ská - wé u - szy swo - je.

- je Przy - jąc w lá - ská - wé u - szy swo - je.

- je Przy - jąc w lá - ská - wé u - szy swo - je.

- je Przy - jąc w lá - ská - wé u - szy swo - je.

minor

Appendix B

132

Pseaume CXXX.

Du fons de ma pensee
De profundis clamavi

1 Du fons de ma pen-se - e, 2 Au fons de tous en -

c.f.
minor

nuis, 3 A toy s'est a - dres-se - e 4 Ma cla - meur jours et nuicts;

Major → *minor*
minor

5 En - ten ma voix plain - ti - ve, 6 Sei - gneur, il est sai - son;

"sorrowful"
minor

7 Ton o - reille en - ten - ti - ve 8 Soit à mon o - rai - son.

diminished
C.M.

Pseaume CXXXI.

Seigneur, je n'ay point le coeur fier
Domine non est exaltatum

1 Sei - gneur, je n'ay point le coeur fier, 2 Je n'ay point le re - gard

c.f.

15 20

Et i - ra ton af - fai - re Bien et heu-reu - se - ment.

bras comme - de - ment, Et i - ra ton af - fai - re Bien et heu-reu - se - ment.

- - - de - ment, Et i - ra ton af - fai - re Bien et heu-reu - se - ment. C.M.

i - ra ton af - fai - re Bien et heu-reu - se - ment.

Appendix C

Pseaume CXXX. 24 measures long Du fons de ma pensee
"From the depths" De profundis clamavi

75

c.f. Du fons de ma pen-se - - e, Au fons de

Du fons de ma pen-se - - - e, Au

Du fons de ma pen-se - - e, Au

Du fons de ma pen-se - - e, Au fons de

miad miad

5

tous en - nuis, A toi s'est ad-dres-se - - e

fons de tous en - nuis, A - - - - - Ma

- fons de tous en - - nuis, A toi s'est ad - dres - se - e

tous en - nuis, A toi s'est ad - dres - se - e Ma cla-meur

upward gesture

10

Ma cla-meur jours et nuits. En - ten ma voix plain-

— cla-meur jours et nuits. En - ten ma voix, en - ten ma voix—

Ma cla-meur jours et nuits. En - ten ma

jours et nuits, ma cla-meur jours et nuits. En - ten ma voix plain-ti - - ve,

15

ti - - ve, Sei - gneur, il est sai - son; Ton au - reille

— plain-ti - - ve, Sei - gneur, il est sai - son; Ton au - reille en - ten -

voix plain-ti - - - ve, Sei - gneur, il est sai - son; Ton au - reille en - - -

Sei - gneur, il est sai - son; Ton au - reille

mi no

20

en - ten - ti - - ve Soit à mon o - - rai - - son.

ti - - ve Soit à mon o - rai - son, soit à mon o - rai - - son.

- ten - ti - - ve Soit à mon o - rai - son, soit à mon o - rai - son.

en - ten - ti - - ve Soit à mon o - rai - son, soit à mon o - rai - son.

mi no

C.M.

Psalm CII

DOMINE, EXAUDI ORATIONEM MEAM ET CLAMOR MEUS [...]

[Usłysz prośby moje, Boże litościwy]

Appendix D

mostly homophonic

U - słysz proś - by mo - je, Bo - że li - to - ści - wy, A nie - chaj

U - słysz proś - by mo - je, Bo - że li - to - ści - wy, A nie - chaj

U - słysz proś - by mo - je, Bo - że li - to - ści - wy, A nie - chaj

U - słysz proś - by mo - je, Bo - że li - to - ści - wy, A nie - chaj

mostly polyphonic

Cię mój głos do - się - że te - skli - wy. Nie od - wró - caj czá - su złej przy - go - dy mo -

Cię mój głos do - się - że te - skli - wy. Nie od - wró - caj czá - su złej przy - go - dy mo -

Cię mój głos do - się - że te - skli - wy. Nie od - wró - caj czá - su złej przy - go - dy mo -

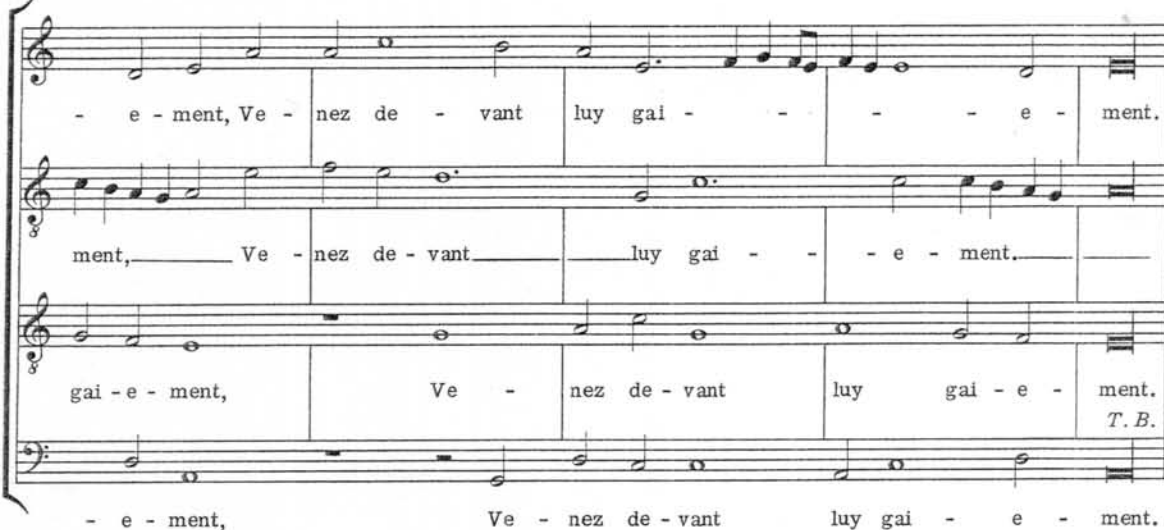
Cię mój głos do - się - że te - skli - wy. Nie od - wró - caj czá - su złej przy - go - dy mo -

- jęj O - de mnie smu - tne - go świę - tej twa - rzy swo - jęj.

- jęj O - de mnie smu - tne - go świę - tej twa - rzy swo - jęj.

- jęj O - de mnie smu - tne - go świę - tej twa - rzy swo - jęj.

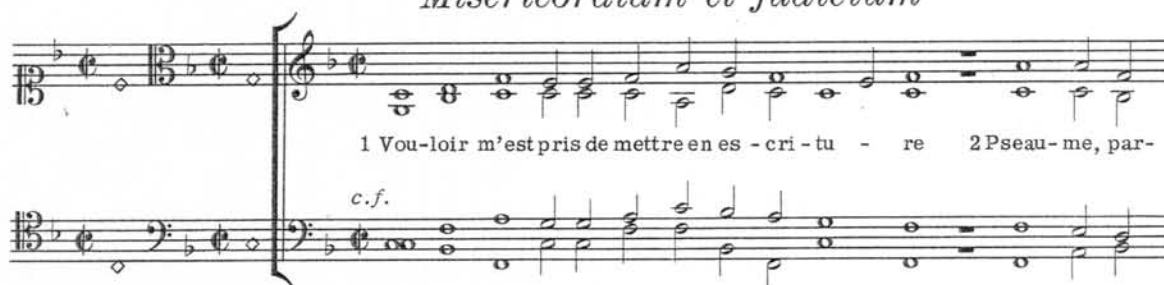
- jęj O - de mnie smu - tne - go świę - tej twa - rzy swo - jęj.



- e - ment, Ve - nez de - vant luy gai - e - ment.
ment, Ve - nez de - vant luy gai - e - ment.
gai - e - ment, Ve - nez de - vant luy gai - e - ment. T. B.
- e - ment, Ve - nez de - vant luy gai - e - ment.

Pseume Cl.

Vouloir m'est pris de mettre en escriture

Misericordiam et judicium


1 Vou-loir m'est pris de mettre en es - cri - tu - re 2 Pseau-me, par-
c.f.



lant de bon-té et droi-tu - re; 3 Et si le veux à toy, mon Dieu, chanter 4 Et pre-sen - ter. C, M,

Pseume Cl.

Seigneur, enten ma requeste

Appendix E*Domine exaudi orationem*


Homaphonic [PA: #]
1 Sei-gneur, en-ten ma re - ques - te; 2 Rien n'em-pes-che ni n'ar-res-
c.f.

te 3 Mon cri d'al-ler jus-qu'a toy; 4 Ne te ca-che point de moy. 5 En

ma dou-leur non pa-reil-le 6 Tour-ne vers moy ton au-reil-le, 7 Et pour

m'ou-ir quand je cri-e 8 A-van-ce toy je te pri-e. T. B.

Pseaume CIII. Sus, louez Dieu, mon ame, en toute chose
Benedic anima mea Domino, et omnia

1 Sus, lou-ez Dieu, mon ame, en tou-te cho-se, 2 Et tout ce-

la qui de-dans moy re-po-se, 3 Lou-ez son nom tres-saint et ac-com-pli.

10

ment, Ve - nez de - vant lui gai - e - ment, Ve - nez de - vant lui

15

e - ment, Ve - nez de - vant lui gai - e - ment. ment, Ve - nez de - vant lui gai - e - ment. gai - e - ment, Ve - nez de - vant lui gai - e - ment. T.B. e - ment, Ve - nez de - vant lui gai - e - ment.

Pseaume CII.

Appendix F

Seigneur, enten ma requeste
Domine exaudi orationem

110 Polyphonic

c.f.
 Sei - gneur, en - ten ma re - ques - te; Rien
 Sei - gneur, en - ten ma re - ques - te;
 Rien n'em - pes - che
 Sei - gneur, en - ten ma re - ques - te;

5

n'em - pes - che ni n'ar - res - te Mon cri d'al - ler jus - qu'à

Rien n'em - pes - che ni n'ar - res - te Mon cri d'al - ler

ni n'ar - res - te Mon cri d'al - ler jus - qu'à toi;

Rien n'em - pes - che ni n'ar - res - te Mon cri d'al -

10

toi; Ne te ca - che point de moi. En ma

jus - qu'à toi; Ne te ca - che point de moi.

Ne te ca - che point de moi. En ma dou - leur nom -

ler jus - qu'à toi; Ne te ca - che point de moi. En ma

15

dou - leur nom - pa - reil - le Tour - ne vers moi

En ma dou - leur nom - pa - reil - le Tour -

- pa - reil - le Tour - ne vers moi ton au - reil - le, tour -

dou - leur nom - pa - reil - le Tour - ne vers moi ton au - reil - le,

20

ton au-reil - le, Et pour m'ou-ir quand je
ne vers moi ton au-reil - - le, Et pour m'ou-ir
ne vers moi ton au-reil - le, Et pour

Et pour m'ou-ir quand je cri - -

25

cri - - e A - - van - - ce toi je te pri - - e.
quand je cri - - e A - van - ce toi, a - van - ce toi, je te pri - - e.
m'ou-ir quand je cri - e A - van - ce toi, je - - te pri - - e. T.B.
e A - van - ce toi, - - je - - te pri - - e.

Pseaume CVI.

Louez Dieu, car il est benin

111

Confitemini Domino quoniam bonus

5

c.f.
Lou - ez Dieu, car il est be - nin Et sa bon-té n'a
Lou - ez Dieu, car - il est be - nin Et sa bon - té n'a
Lou - ez Dieu, car il est be - nin Et sa bon - té n'a
Lou - ez Dieu, car il est be-nin Et sa bon - té n'a point de fin.

Appendix G

MELODYJE PSÁLMÓW

Psalm VI

DOMINE, NE IN FURORE TUO ARGUAS ME [...] MISERERE MEI [...]

[Czasu gniewu i czasu swój zapalczywości]

Homophonic *mostly Imitative/polyphonic*

Czá - su gnie - wu i czá - su swój zá - pál - czy - wo - ści Nie
 - le sie rá - czéj smi - lu ná - de mna stra - pio - (nym), Á

Czá - su gnie - wu i czá - su swój zá - pál - czy - wo - -ści Nie
 - le sie rá - czéj smi - lu ná - de mna stra - pio - (nym), Á

Czá - su gnie - wu i czá - su swój zá - pál - czy - wo - -ści Nie
 - le sie rá - czéj smi - lu ná - de mna stra - pio - (nym), Á

Czá - su gnie - wu i czá - su swój zá - pál - czy - wo - -ści Nie
 - le sie rá - czéj smi - lu ná - de mna stra - pio - (nym), Á

1.

rácz mię, P[á] - nie], ká - [ráć] z mo - -ich usze - te - czno - ści, Á -
 u - lży nie - - co bo - lu ko - -ścióm u - drę -

rácz mię, P[á] - nie] -, ká - [ráć] z mo - -ich usze - te - czno - -ści, Á -
 u - lży nie - - co bo - lu ko - -ścióm u - drę -

rácz mię, P[á] - nie] ká - [ráć] z mo - -ich usze - te - czno - ści, Á -
 u - lży nie - - co bo - lu ko - -ścióm u - drę -

rácz mię, P[á] - nie], ká - [ráć] z mo - -ich usze - te - czno - ści, Á -
 u - lży nie - - co bo - lu ko - -ścióm u - drę -

Homophonic *polyphonic/imitative*

2. 10

-czo - nym. Ciá - łem i du - szą stę - kam, le - due i - zem ży -

-czo - -nym. Ciá - łem i du - szą stę - kam, le - due - zem ży -

-czo - nym. Ciá - łem i du - szą stę - kam, le - due i - -zem ży -

-czo - nym. Ciá - łem i du - szą stę - kam, le - due i - zem ży -

PRZEKŁADANIA J. KOCHANOWSKIEGO

mostly
Homophonic

15

-wy. Do - kąd mię chcesz zá - po - mnić, oj - cze li - to - ści - wy? Od-

-wy. Do - kąd mię chcesz zá - po - mnić, oj - cze li - to - ści - wy? Od-

-wy. Do - kąd mię chcesz zá - po - mnić, oj - cze li - to - ści - wy? Od-

-wy. Do - kąd mię chcesz zá - po - mnić, oj - cze li - to - ści - wy? Od-

polyphonic / imitative

Homophonic

polyphonic / imitative

20

-mién u - myśl, á wej - żrzy ná mo - je cięż - ko - ści, Ná - wróc du - szę od - dzie
po śmier - ci kto ná Cię wspo - mie - nie? Kto w gro - bie Po - ło - żo - ny be - dzie

-mién u - myśl, á wej - żrzy ná mo - je cięż - ko - ści, Ná - wróc du - szę od - pro -
po śmier - ci kto ná Cię wspo - mie - nie? Kto w gro - bie Po - ło - żo - ny be - dzie

-mién u - myśl, á wej - żrzy ná mo - je cięż - ko - ści, Ná - wróc du - szę od - pro -
po śmier - ci kto ná Cię wspo - mie - nie? Kto w gro - bie Po - ło - żo - ny be - dzie

-mién u - myśl, á wej - żrzy ná mo - je cięż - ko - ści, Ná - wróc du - szę od -
po śmier - ci kto ná Cię wspo - mie - nie? Kto w gro - bie Po - ło - żo - ny be - dzie

25

pro - mógl - gu o - stá - tniój ciem - no - ści. Bo - bie?
mógł dzie - ki czy - nić To - no - ści. Bo - bie?

pro - mógl - gu o - stá - tniój ciem - no - ści. Bo - bie?
mógł dzie - ki czy - nić To - no - ści. Bo - bie?

pro - mógl - gu o - stá - tniój ciem - no - ści. Bo - bie?
mógł dzie - ki czy - nić To - no - ści. Bo - bie?

pro - mógl - gu o - stá - tniój ciem - no - ści. Bo - bie?
mógł dzie - ki czy - nić To - no - ści. Bo - bie?

Pseaume V.

Aux paroles que je veux dire

Verba mea auribus percipe

je veux di - re

1 Aux pa - ro - les que je veux di - re, 2 Plai-se toy

c.f.

l'au - reil - le pres - ter, 3 Et à co - gnois-tre t'ar - res - ter

4 Pour - quoy mon coeur pense et sous-pi - re, 5 Sou - ve - rain Si - re.

C. M.

Pseaume VI.

Appendix H

Ne vueille pas, ô Sire

Domine, ne in furore

ton

1 Ne vueil - le pas, ô Si - re, 2 Me re-prendre en ton

c.f.

i - re,

i - re, 3 Moy qui t'ay ir - ri - té; 4 N'en ta fu - reur ter - ri - ble

5 Me pu - nir de l'hor - ri - ble 6 Tour - ment qu'ay me - ri - té. C.M.

Pseaume VII.

Mon Dieu, j'ay en toy esperance

*Domine Deus meus in te speravi**es - pe - - ran - ce*

1 Mon Dieu, j'ay en toy es - pe - ran - ce, 2 Don - ne moy donc sauve
c.f.

as - seu - ran - ce 3 De tant d'en - ne - mis in - hu - mains, 4 Et fay que ne tombe en leurs

ne me grip - pe dis - sip - mains; 5 A - fin que leur chef ne me grip - pe, 6 Et ne me des - rompe et dis - sip -

pe 7 Ain - si qu'un li - on de - vo - rant, 8 Sans que nul me soit se - cou - rant. C.M.

30

nes, Sans fruit, et d'a - bu - si - on plei - - nes, Ai - me - rez - vous, nes, Sans fruit, et d'a - - bu - - si - on plei - - nes,

35

Ai - - me - rez - vous, et cer - che - rez? me - rez - vous, ai - - me - rez - vous, et cer - che - rez? ai - - me - rez - vous, et cer - che - rez, et cer - che - rez? C.M. Ai - me - rez - vous, et cer - che - rez?

19 mesures long

Pseaume VI.

145

Appendix I

Ne vueilles pas, ô Sire
Domine, ne in furore

c.f.

Ne vueil-les pas, ô Si - - re, Me re-prendre Ne vueil-les pas, ô Si - - re, Me re-prendre Ne vueil-les pas, ô Si - - re, Me re-prendre Ne vueil-les pas, ô Si - - re, Me re-prendre en ton

5

Me re-prendre en ton i - - re, Moi qui t'ai ir - ri - té;
 en ton i - - - re, Moi qui t'ai ir - - - ri - té; N'en
 en ton i - - - re, Moi qui t'ai ir - ri - té; N'en
 i - - re, Moi qui t'ai ir - ri - té; N'en

10

N'en ta fu - reur ter - ri - - ble Me pu - nir de l'hor -
 ta fu - reur ter - ri - ble Me pu - nir de l'hor - ri - ble, me pu - nir de l'hor -
 ta fu - reur ter - - ri - - ble Me pu - nir de l'hor - ri - - ble, me pu - nir
 ta fu - reur ter - ri - - ble Me pu - nir de l'hor - ri - ble,

15

ri - - ble Tour - - ment qu'ai me - - ri - - té.
 ri - ble Tour - ment qu'ai me - - - ri - té.
 de l'hor - ri - ble Tour - ment qu'ai me - - ri - - té.
 C.M.
 me pu - nir de l'hor - ri - - ble Tour - ment qu'ai me - ri - - té.

Appendix J

Voce mea ad Dominum clamavi

J'ay de ma voix à Dieu cri - é, J'ay de ma voix
J'ay de ma voix à Dieu cri - é, J'ay de ma voix mon Dieu pri - é; J'ay -
c.f. J'ay de ma voix à Dieu - cri - é, J'ay
J'ay de ma voix à Dieu cri - é, J'ay

- mon Dieu pri - é; J'es - pan tout mon coeur de - vant
- de ma voix mon Dieu pri - - é; J'es-pan tout - mon coeur de - vant
de ma voix mon Dieu pri - é; J'es - pan tout mon coeur
de ma voix mon Dieu - pri - é; J'es-pan tout mon coeur de - vant

lui, Et lui de - cla - re mon en - nui.
lui, Et lui de - cla - - - - re mon en - - nui.
de - vant lui, Et lui de - cla - re mon en - nui.
lui, Et lui de - cla - re mon en - nui, Et lui de - cla - re mon en - nui. T.B.